Design Sense

A MARKETING PUBLICATION 45 OF LIPPINCOTT & MARGULIES

Position your product

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Sign your Ad

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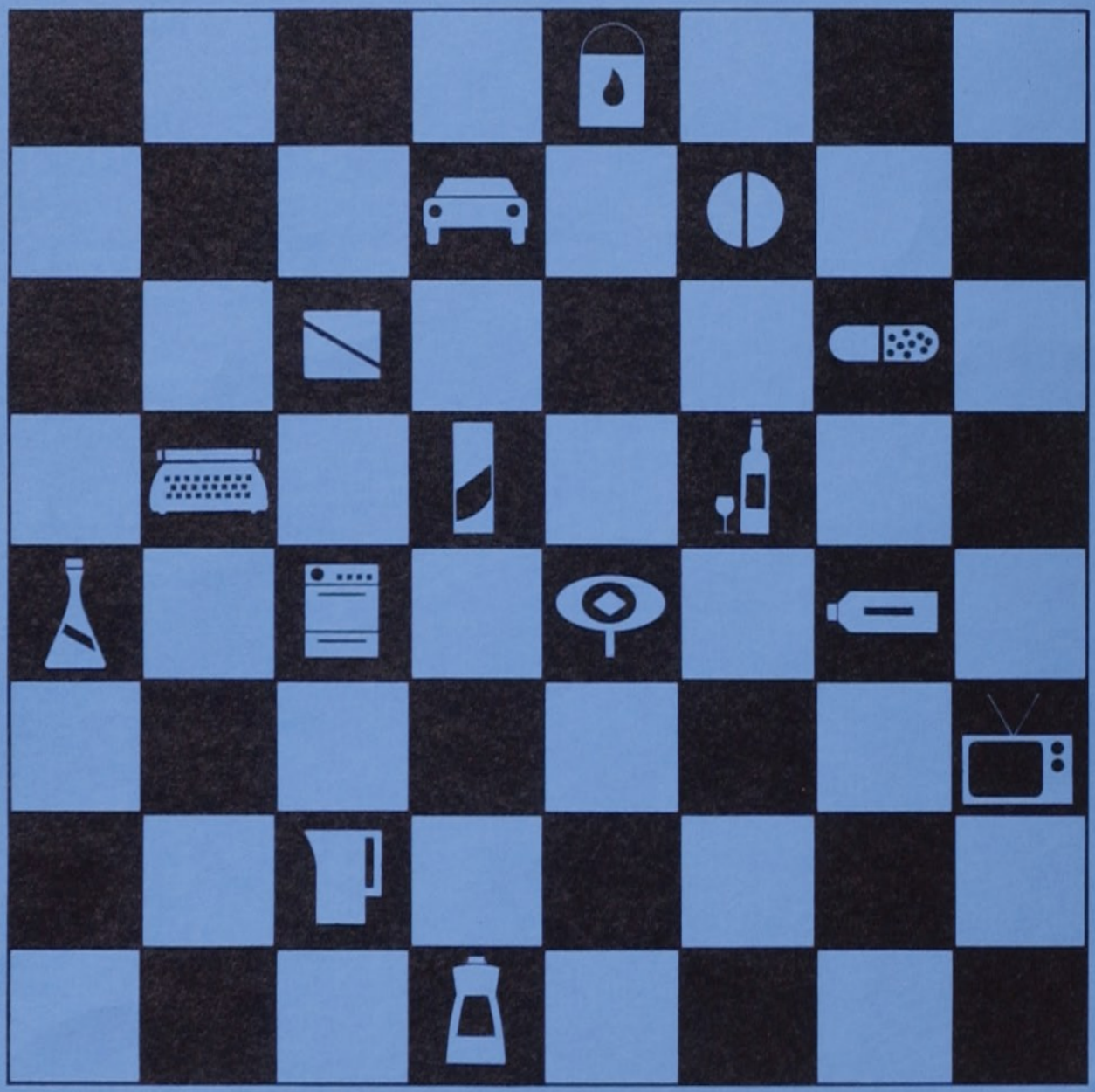


Question for the corporate marketing man:

Have you checked your positioning strategy lately?

Positioning your brand or product—even your company—requires a careful look at your market. Before you can decide how to boost sales, you've got to know where in that market you belong—and how to get there.

IF YOU WERE AMONG the millions at the New York World's Fair who crowded onto the People Wall at the IBM Pavilion, you'll remember the multi-screen movie depicting the essence of electronic data-processing—classification and selection through a continuous series of problem solutions. Recall the lady planning her dinner party, trying to decide which friends to invite, and then how to seat them around the table? Remember how many variables of personality she had to sort through?

This business of classifying people is something all of us do—all the time. Imagine yourself standing in front of the IBM People Wall with five hundred of your friends and relations, neighbors and business acquaintances, all seated aboard it and arrayed before you. Looking them over, you'd have very little trouble picking out the ones to invite, say, to a New Year's Eve party—the lively ones—or the ones best suited for service on the community chest fund-raising committee—the dependable, civic-minded, hard-working types (some of whom might qualify for the party group as well). Similarly, you'd spot those you identify as sports fans, as do-it-yourselfers, as the chic and sophisticated, as the studious and introverted, as those you like and respect, and as those you don't.

There's more to it than that. If you thought about it, each of these people could be classified relative to the others in terms of many characteristics. For each characteristic you could create a rating scale, or continuum, as we call it, and spot each person at his appropriate place along that continuum. If Jack Nicklaus were up there on your People Wall, for example, he'd have a position at the very top of your golf-playing continuum. The fellows in your regular foursome would rank, one after another, considerably further down.

Obviously, these different continua all are based on *relative* values. The men and women you'd position high up on your "intelligence" continuum might still not be smart when compared to an Einstein, who'd occupy a spot way up at the genius end. But they would be very smart indeed when compared with that idiot-neighbor who greets you on a five below zero day with: "Is it cold enough for you?"

We classify *things* in much the same way—each according to his tastes and background. A grape is a grape is a grape…or is it? A grape might be a fruit to one person, a jam base to another. A raisin would suggest something else; champagne something else again. One body of water may be just as wet as another, but there's a world of difference between the ocean, the Okeechobee and the old mill stream.

Companies get the same treatment. When you think of computers you THINK of IBM, of course. And if you were asked to name some chemical companies, the first one to come to mind might be DuPont, and then all the others—Union Carbide, Allied, Monsanto, Dow, etc. But would you *ever* name Phillips Petroleum or Standard Oil of New Jersey? Probably not, despite their very large chemical operations—larger in fact than some of the chemical companies just named—because you've classified Phillips and Jersey as oil firms.

Most important to the marketing man is the fact that *products* and *brands* tend to be classified just as rigidly as people and companies—and just as subtly. Which cigarette would an intellectual be more likely to smoke, Camel or Kent? Which is stronger—Excedrin or Bayer Aspirin—and what's the reason for your choice? How do you rate The New York Times, The Wall Street Journal, the Christian Science Monitor, the Chicago Tribune, the Morning Telegraph? More to the point, why?

From the marketing man's standpoint, positioning a product properly may be quite complex—not only because there are so many different people in the market, but also because there are so many different continua along which every product is classified. Take automobiles. There's the continuum of *original cost*, of course. The little Volkswagens and Renaults are down at one end, the Ferraris and Rolls Royces up at the other; in-between, the Chevrolets and Fords, above them the Dodges and Oldsmobiles, higher yet (but still some distance from the Rolls-Royce) the Chrysler Imperial, the Lincoln Continental, the Cadillac.

Now add a second continuum, that of *maintenance costs*. The VW and Renault would remain at one end—and be joined by several economy cars of American make. The Rolls, with its image of relatively low-cost maintenance, might move to the middle of this scale, while the Ferrari and other supercharged sports cars would be out on the high end. See what happens, though, when a *third* continuum is introduced—*availability of service*. Here the Plymouth, Ford and Chevy would move to the lead, with the foreign imports bringing up the rear. Many other continua readily suggest themselves.

Accordingly, every product which has made a significant impact on the consumer is, as we can see, *already positioned*. Your brand or product has its place—you don't have to create one for it. But what if it's an undesirable position? You want to reposition it—to boost acceptance and sales—but how do you go about it? Or suppose you're getting ready to introduce a new product. It will position *itself* on the competitive shelf—unless you consciously and carefully pre-select the position you want it to have: the place, relative to competing products, which seems likeliest to result in marketing success. How do you find it? And how do you place your product in that position?

The creation of an optimum positioning strategy may be crucial to your product and to you as a marketing man. This strategy defines the goals of your product development—name selection, packaging, advertising the entire marketing program. It's a creative effort, but one requiring scientific precision, not just intuition, because it will mean the difference between success and failure.

At Lippincott & Margulies, we have found through experience that determining such a strategy is a four-step process. Each step is vital to success. So let's take them one at a time.

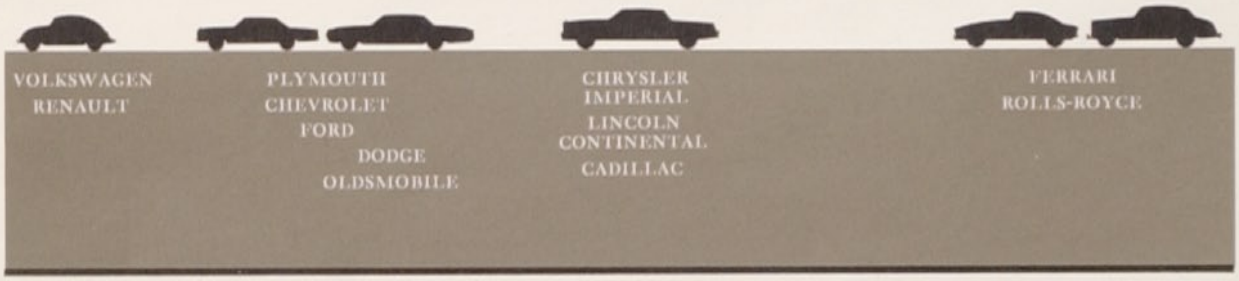
con·tin·u·um

a: something in which a fundamental character is discernable amid a series of insensible or indefinite variations
b: an uninterrupted ordered sequence

AUTOMOBILE BRAND POSITIONS ON SELECTED CONTINUA

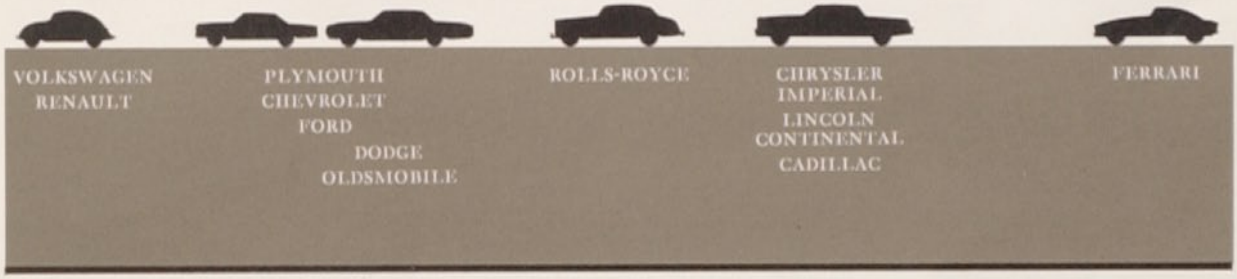
ORIGINAL COST

LOWEST COST — HIGHEST COST



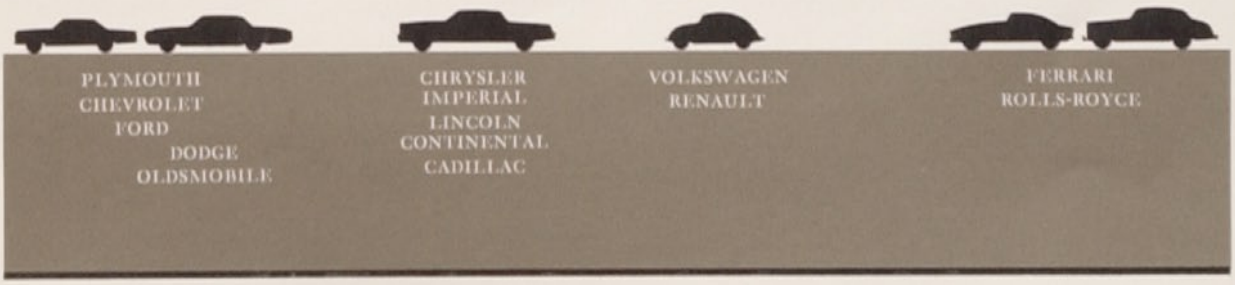
PERCEIVED MAINTENANCE COST

LOWEST COST — HIGHEST COST



PERCEIVED AVAILABILITY OF SERVICE

MOST AVAILABLE — LEAST AVAILABLE

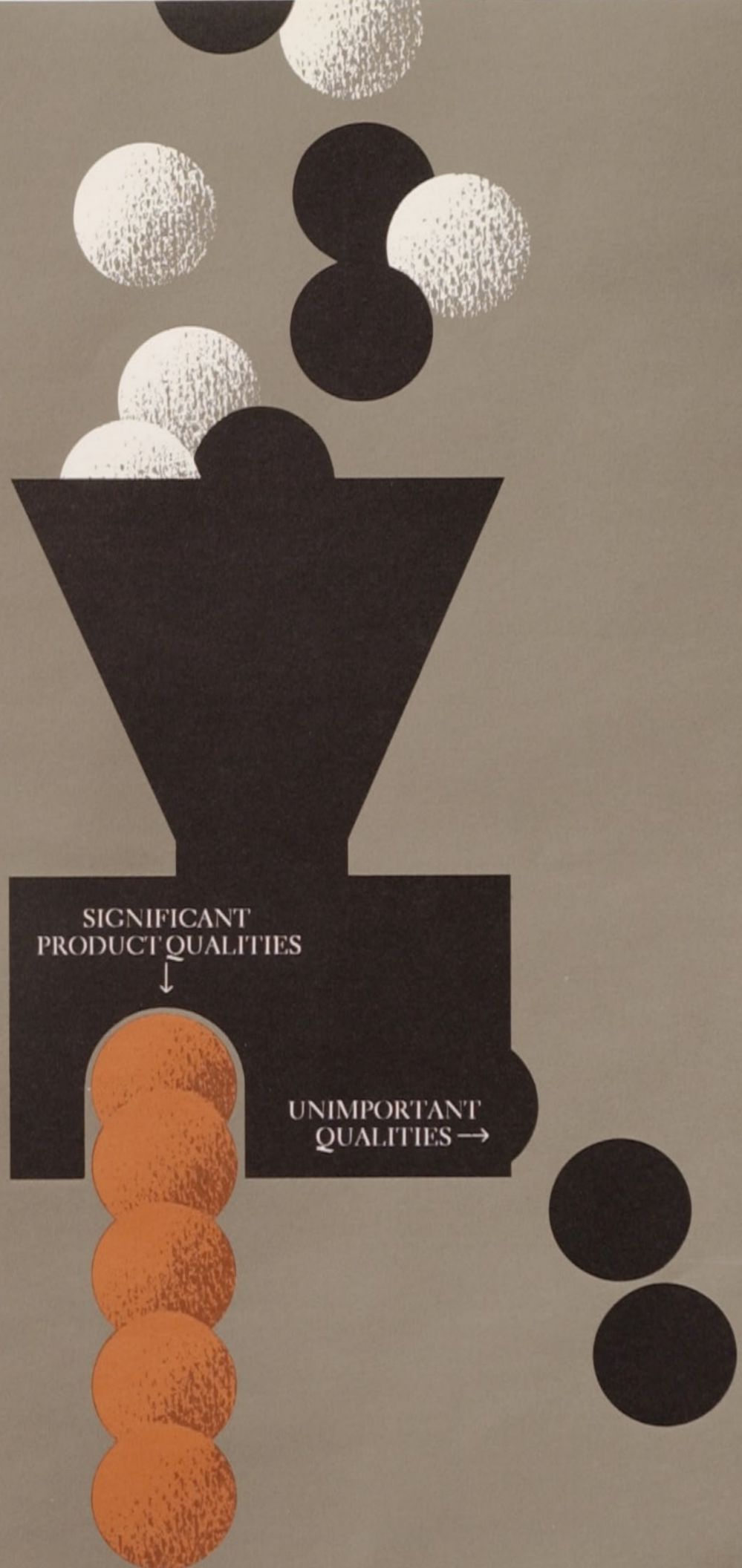


1. *Determine the relevant continua.* Take a hard look at your market, and find the *significant* product qualities that influence *significant* consumers. Weed out the unimportant.

Admittedly, this is so fundamental it also sounds easy. Fundamental, yes; easy, no. Often, indeed, the man closest to the product and its market can get so caught up in things that he loses perspective and is unable to make objective judgments. Long-accepted rules-of-thumb no longer may apply to a new product or to shifting consumer preferences.

Even sophisticated companies can err in determining relevant product characteristics. Take the story of Teel, introduced after World War II by Procter & Gamble. The product, you'll recall, was a liquid dentifrice. But, as P&G discovered millions of dollars later, consumers were perfectly satisfied with toothpaste in tubes, and Teel's only claim to fame was its liquid form. It was certainly different, *but not in a significant characteristic.*

The point was more subtly illustrated in a recent L&M market study for a manufacturer of portable typewriters. We knew that most typewriter companies had been concentrating on making their "portable" products smaller and lighter-weight. But we discovered that the popular image of a portable-typewriter user—the reporter banging out his story aboard an airliner, the famous writer pecking away with the machine on his knees—does not represent a significant portion of the market. Most portables, it turned out, are used by high school and college students, either at home or at their dormitory desks, and actually are carried back and forth just once or twice a year. Far more important to the market than reducing the typewriter's size or weight by the last possible inch or ounce—at tremendous engineering cost—is the machine's intrinsic value (in terms of appearance and performance) as a *typewriter.* Communicating such value to the consumer is what counts in making sales. Some of the industry's development money had been misdirected in pursuit of an unimportant and unrealistic product improvement, serving only to make many portable typewriters less salable.


SIGNIFICANT
PRODUCT QUALITIES
↓
UNIMPORTANT
QUALITIES →

2. *Determine where your product is positioned on the relevant continua.*

Here again, it's not as easy as it seems. In a few cases, it may be possible to judge correctly your brand's place in the scheme of things on intuition alone. The Rolls-Royce people, for example, long have known where their luxury-at-any-price product belongs on the appropriate continua. So, too, do the makers of the Volkswagen, who don't try to compete with American manufacturers in terms of the annual new-model race, but instead shrewdly present their car—with sophistication and a touch of contempt—as simply the most economical and, stylistically, unvarying. In magazines, *The New Yorker* was founded to fill a specific and profitable spot on the "slick" magazine continuum, and successive editors instinctively have kept it there. *Grit*, the small-town and rural weekly, intuitively has stayed securely down on the farm where it belongs.

But most products are *not* as clearly positioned as the Rolls-Royce or Volkswagen, *The New Yorker* or *Grit*. The product manager isn't sure of his actual position vis-a-vis competition, much less what his position should be. Worse yet, in some cases a brand manager, marketing manager, group head or supervisor, may *think* he knows his product's position—yet be wrong, with disastrous results.

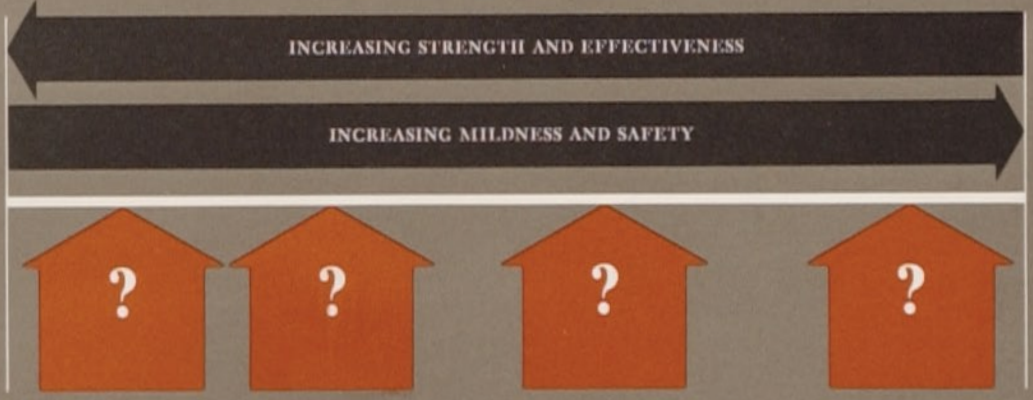
The ironic story of the Camel cigarette package illustrates this point. A few years ago, an attempt was made to redesign the package—to "modernize" it. (Twasn't Lippincott & Margulies—we work for American Tobacco.) The changes made were quickly reversed when sales plummetted. For some reason, the marketing team involved had attempted to bring the package "up"—when, in fact, the package was exactly right for Camel's *position* in the market.

Moral of the story: Market research is an important tool in locating your brand's position on the continua that count. And it's a vital prerequisite to the redesign of an already successful package, or to determining the optimum position of a new product—which brings us to the next step.

WHERE IS
YOUR PRODUCT
NOW POSITIONED
ON THE CONTINUA
SIGNIFICANT
TO IT?

MAXIMUM STRENGTH AND EFFECTIVENESS

(BUT HARSHEST AND MOST DANGEROUS)



MAXIMUM MILDNESS AND SAFETY

(BUT LEAST EFFECTIVE AND WEAKEST)

(This is one hypothetical continuum for positioning headache remedies)

3. *Determine what the ideal position is for your product.*

Having found through research where it is now, make the decision as to where it should be. Perhaps it's positioned accurately. If you're dissatisfied with its sales performance, however, the chances are that it is not—or may not be for the future, because of recent competitive innovations or other dynamics of the market place.

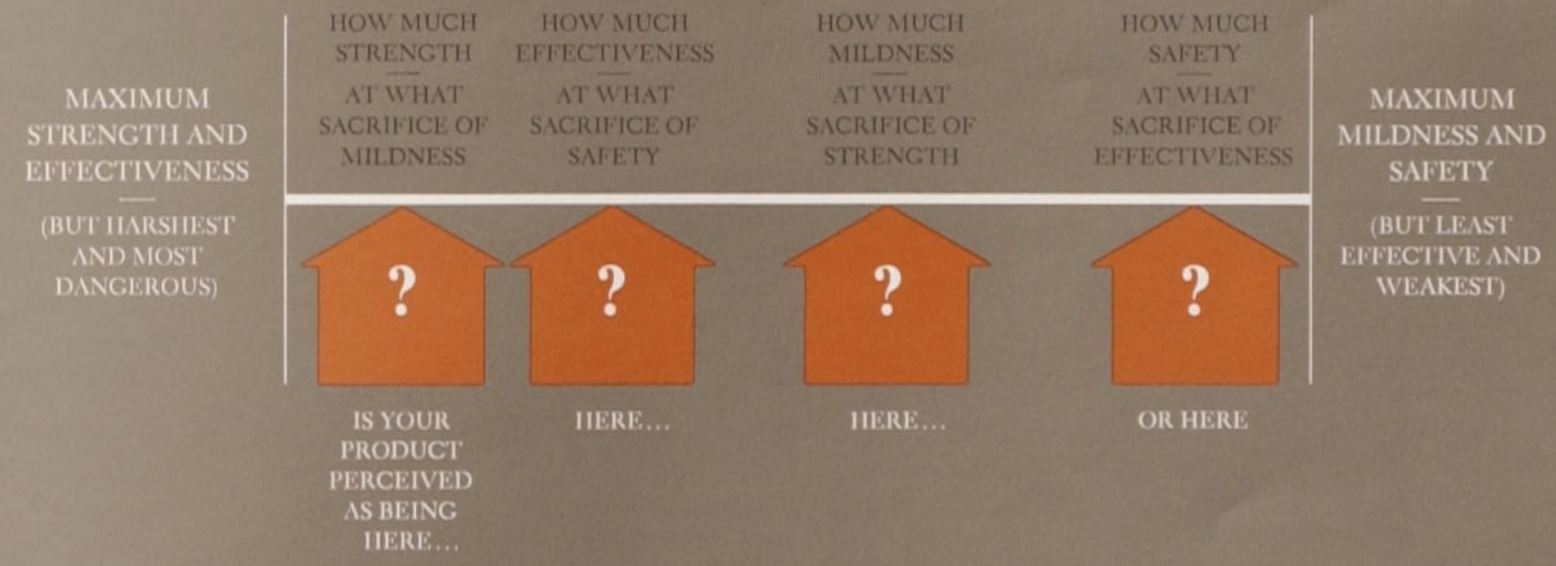
Not long ago, a leading New York brewer, successful in appealing to the mass market (through televised ball games and bowling matches), decided to broaden its appeal, changing its pitch to attract customers in the higher-income, box-seat brackets of suburbia. Of course, that's where people were moving in the great postwar, upward-mobile American society. But beer's volume market, generally speaking, remains a blue-collar one. The brewer's effort to move upward on this continuum of social acceptability paid off in increased sales to class-conscious consumers; but at the same time, those old friends at friendly taverns in the city—day-after-day, glass-after-glass, case-after-case guzzlers—couldn't identify with backyard barbecues and high jinks around the hi-fi. Many turned away, in search of a beer more to *their* taste. (The beer itself hadn't changed at all.) The company had to move quickly to regain its original position. On billboards and TV, the brew now became (once again, in effect) "the one beer to have when you're having more than one." Sales, on a barrelage basis, perked up again. Through costly trial and error, the product's ideal position in the market had been located, and its popular image reinstated in a meaningful way.

The brewmaster had made one of two mistakes: *picking the wrong position on the social-acceptability continuum, or assuming he could occupy several different spots on that continuum with just one brand.*

Determining a product's ideal position on the relevant continua is even more important for a new product. The target selection should guide product development, packaging, advertising and every other element in the marketing mix. A disciplined, objective, and experienced approach to the positioning of a new product markedly increases the odds for its success. In some cases, the results may only reveal that no suitable position exists for a planned new product. If it's doomed before it even gets off the ground, the time to find out is before, not after the marketing investment has been made.

An ironical instance involved those super-permanent automobile antifreezes—allegedly able to outlast the car—which were brought out a few years ago by, first, Dow, and then DuPont and Union Carbide. Three industrial giants learned their lesson the hard way. Antifreeze products *already* were as permanent as the market thought necessary. A continuum of "permanence" might have shown straight alcohol at the low end, cheap antifreezes in the middle, Prestone (by Union Carbide) and Zerex (by DuPont) at the highest. Thanks to the efforts of these two companies, customers were happy to consider one winter a lifetime—ended by the radiator flush in the spring, which, in some way, was "healthy" for the car. *There was no position on the continuum for a product more permanent than that.* Positioning strategy could have saved the super-permanent brands from enduring their short unhappy life on the market.

DETERMINE THE IDEAL POSITION FOR YOUR PRODUCT



(This is one hypothetical continuum for positioning headache remedies)

4. *Determine a strategy to move your product from its current position to the desired position, or to establish your new product in its ideal place.* This is by far the most difficult step, for, since positions on a continuum are relative, such a strategy may call for *overcompensation.*

To illustrate the point, let's play a game of Naval maneuvers. Imagine yourself as the skipper of a destroyer, steaming along at 20 knots, in a column of ships. Your position in the column is third, but now your orders are to reposition your ship in this moving convoy to a spot 90 degrees off the starboard side of the leading ship. You must pull up abreast of the leader—meanwhile knowing that the rest of the tin cans in the column aren't going to slow down to make your job any easier. Obviously, if you do nothing more than aim for the spot by setting your rudder at the appropriate angle and then steaming for it at the same 20-knot rate of speed, by the time you get there the two ships ahead of you will be further ahead and the one behind you may have caught and passed you as well. Clearly, you must change course, but just as clearly you must increase your speed to perform the maneuver successfully. You've got to move *faster* than the others.

In terms of marketing, we can take another leaf from the annals of the tobacco industry. Remember what kind of cigarette Marlboro used to be? If you don't, it may intrigue you to be reminded that the brand once was the epitome of *feminine* styling and taste. It was made for milady—even to the extent of having a red tip, so that her lipstick wouldn't show. In order to reposition Marlboro as a cigarette for *both* men and women, Philip Morris had to take a man-sized step in a new direction. The brand's image was recreated—in fact, it became over-masculine. The cigarette took on a neutral filter tip, but Marlboro Country became a rugged world for rugged, weather-beaten he-men—at first distinctively tatooed, then more attractively depicted on horseback or zipping about in a helicopter. The net effect of this over-reaction was to retain for Marlboro a good share of its female smokers, while attracting a segment of the men's market. In other words, to move Marlboro, a feminine cigarette, toward the center of the "masculine-feminine" continuum, it was necessary to be super-masculine in communications.

We're using the example of Marlboro cigarettes, and other well-known positioning strategies (or lacks-of-strategy) rather than any from our own client files for a very good reason. Positioning strategy is a confidential matter; its development requires an intimate, brand-against-brand knowledge of the market.

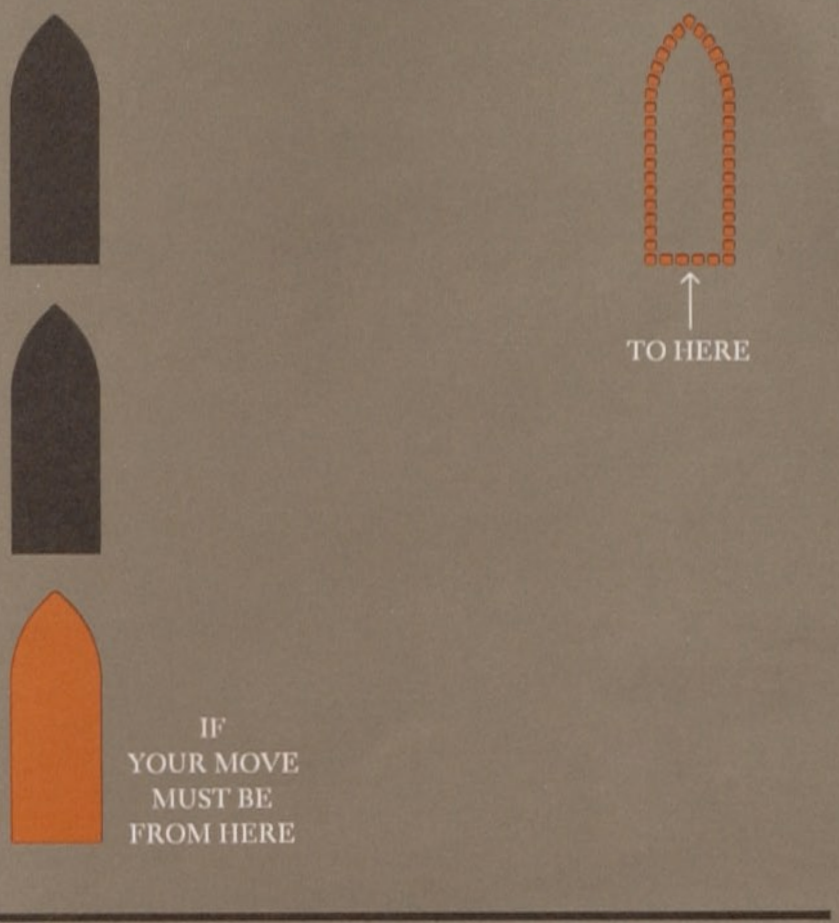
Consequently, as professional consultants, we at L&M are privy to some of our clients' most closely guarded marketing secrets. So the only examples we talk about in public are observations from the outside, cases in which we were not involved.

At the same time, however, we're not giving anything away if we point with some pride to the already apparent results of two recent *corporate* repositionings in which we played a part. Eastern Air Lines is a company which admits that it had taken a nosedive in consumer acceptance; from one airport to the next, an informal "association" of disgruntled customers was calling itself the WHEAL ("We Hate Eastern Air Lines") Club! Today, these passengers are flocking back to Eastern in droves—as operating results prove. In the case of Cities Service, a petroleum refiner previously undistinguished in corporate identity, this L&M client now is "zzooommm"-ing past competitors and into everyone's awareness as *Citgo.* (For the before-and-after details see our Design Sense 43.)

To change position relative to your competition, then, you may have to over-react. But a similarly bold positioning strategy may be required just to hold your place—if your brand or company already *is* the leader. Back in that column of ships behind you, others are trying to improve their positions relative to yours. You may have to steam faster; you may have to change your course as well. The development of a positioning strategy, in any event, requires an objective appraisal of all the factors relating to the product and its market, and an independent approach to the solution of these problems once they are identified and evaluated.

How can Lippincott & Margulies help? The four basic steps in developing strategy call for a unique combination of skills—in market research, in product design, in packaging—in communications techniques. They call for experience in defining the optimum position for a company, brand or product, and they call for creativity in conveying that position imaginatively and successfully to consumers. The abundant skills and creativity of our staff are tempered by long years of experience in conceiving and implementing positioning strategies for a Blue Book of clients. We bring to the task, finally, the integrity and *objectivity* of the independent professional consultant. We'd like to take a position on *your* marketing team.

DETERMINE
A STRATEGY



Question for the corporate marketing man:

Why not Sign your Ad?

Some agencies, it seems to their critics, go out of their way to conceal the name of the advertiser in the otherwise artful broadsheets they produce. But shouldn't the reader of an ad know who's picking up the tab?

WHEN JOHN HANCOCK, President of the Continental Congress, sat down at last to sign a suitably engraved parchment copy of the Declaration of Independence (the historic date, by the way, was August 2, 1776)—he did so with a flourish heard 'round the world. Of all the 55 patriots who put their names to the immortal pledge of "our lives, our fortunes and our sacred honor," Hancock of Massachusetts undoubtedly had the most, at least in material wealth, at stake. Nevertheless, he was first with the quill and first (even in the company of Ben Franklin) with the quip. In those anxious moments, he inked his "John Hancock" about a third larger than usual (so other correspondence shows), expecting that the King might well "double the reward" on his head. According to legend, he told the assembled members of Congress that his strong, bold signature "would be large enough for John Bull to read without his spectacles."

Being one of Boston's brainiest men of commerce, John Hancock, were he alive and flourishing today, assuredly would state a version of the same thing to the advertising agency we can believe he'd have in his employ. "Sign the corporate name," the great man logically would intone, "big enough and clearly so that John Q. Public can read it without his glasses." Whether or not *that's* so, some of the most influential and creative professionals in the advertising business could well be guided by the example John Hancock *did* set. Any reader of the Declaration knows who this patriot was and where he stood. Readers of many of the most expensive advertisements of 1965, by contrast, haven't the foggiest notion who paid for them. The ads simply don't say. Or if they do, it takes a strong pair of spectacles, and patient scanning (which advertisers today have no right to expect), in order to discover the signature.

Put those glasses on. Ironically, the point is well illustrated in a current advertising campaign sponsored by (of all people) a manufacturer of spectacles —or, to be exact, *sunglasses*. Ever heard of Foster Grant? (Movie star? Secretary of State? Scholarship program for orphans?) We don't mean to be demeaning, but we'd hazard that most magazine readers, like ourselves, didn't know that Foster Grant is the corporate name of the largest maker

of *hard* sell vs. *soft* sell. As it happens, much of the hard sell stuff, so-called, is traditional in style and format. It carries the advertiser's name (in unblushing bold-face) somewhere near the end of the message—where most people tend to look for a signature. Meanwhile, to confuse the issue, the artistic creators of much of what's considered soft sell also happen to be among the fellows at the head of the anonymity parade. We say: *when you run-it-up-the-flagpole-to-see-who-salutes*, don't forget the flag!

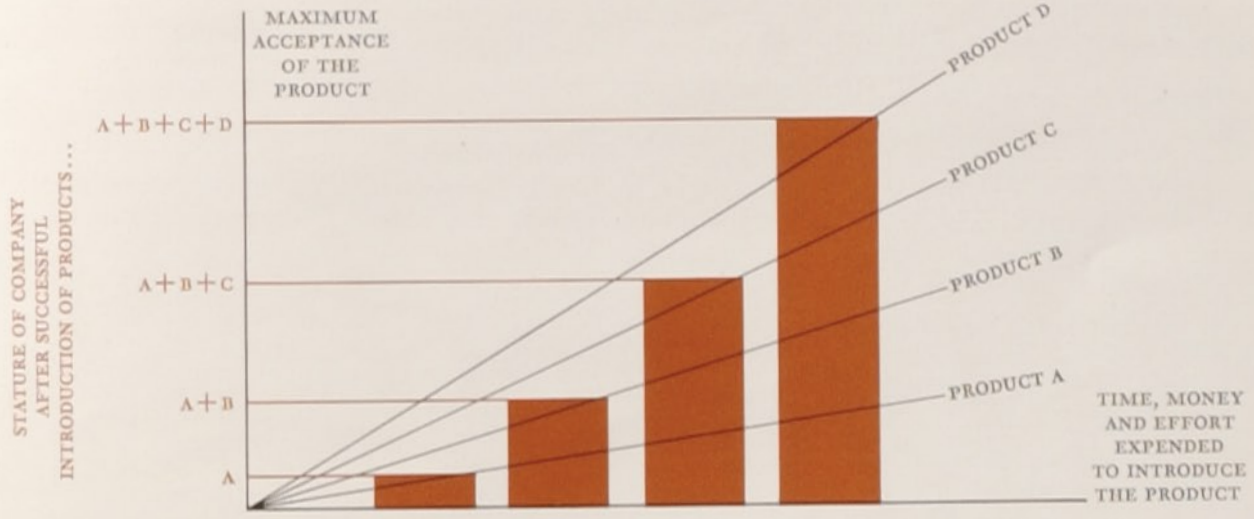
We're being bombarded by millions of words every day. The images we can capture and hold are few at best. Unless people are interested enough in a specific product to give the ad or the commercial their undivided attention—and even then, unless the advertiser gets his name across instantly, memorably and *pointedly*—they just aren't going to remember who picked up the tab.

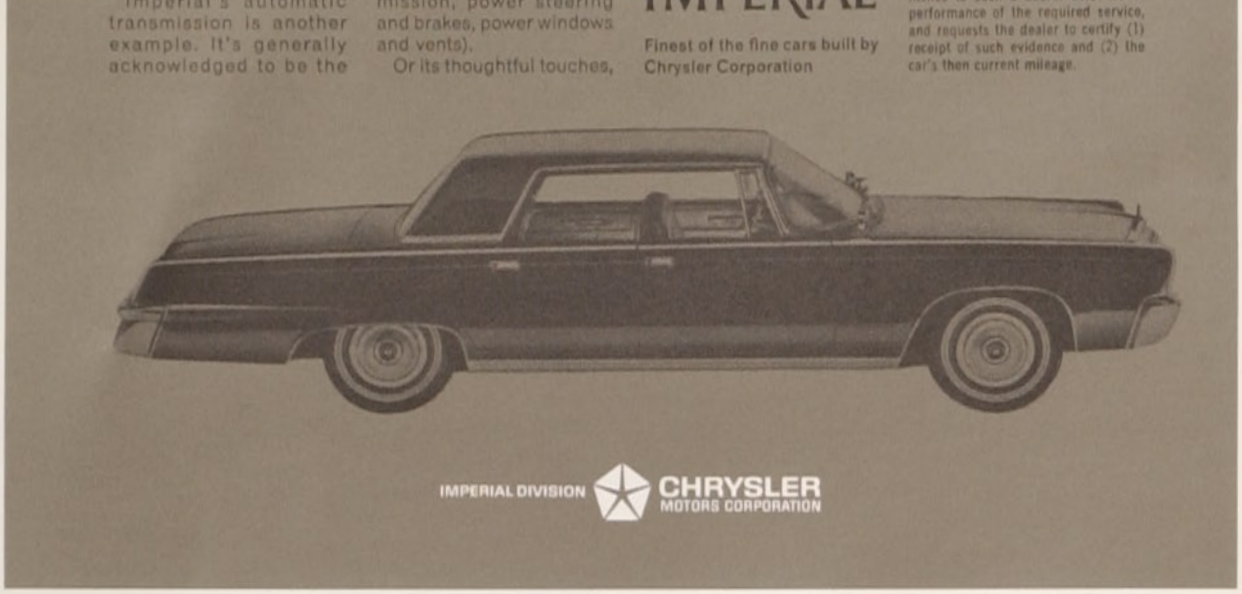
Wasted effort? Some of those criticized are known to feel that who signs the check (and the ad) is not all-important. What's being *advertised*, they say, is what matters. The brand name, rather than the brand's owner, is the idea they want to put across. In a recent *Reader's Digest*, this theory was fully tested by agencies representing The Drackett Company. Drackett, though probably not known by one in a hundred consumers, produces a number of brand-name household cleaning products which are instantly recognized by the average housewife: O-Cedar mops and waxes, Endust, Windex, Oven-Gard, Vanish and Drano, for example.

Last April's *Digest* was selected and scanned at random for this sort of thing. It turned out to contain six full-page, multi-colored advertisements paid for by Drackett—one for each of the six branded products just listed. Each ad is boldly, brilliantly executed on behalf of the brand; each, to be sure, bears the legend "...a registered trademark of The Drackett Company, 1965." The legend, however, is nearly illegible. It's in type so small and faint (in contrast with the ad), and so obscurely positioned, that no reader without 20/20 vision could hope to make it out "without his spectacles" if, indeed, he noticed it all. That's carrying condensation pretty far, even in the *Reader's Digest*.

What difference does it make? Just this. For the same money (and full-color pages in the *Digest* run to a lot of money), the company could be gaining an identity *as well as* selling its products. With each successive insertion, for one product or another, the identity would build up *cumulative* impact. Ultimately, a famous Drackett name could give to a

MUTUAL ENDORSEMENT OF A COMPANY AND ITS SUCCESSIVE PRODUCTS




Imperial's automatic transmission is another example. It's generally acknowledged to be the
and brakes, power windows and vents).
Or its thoughtful touches,
IMPERIAL
Finest of the fine cars built by Chrysler Corporation
performance of the required service, and requests the dealer to certify (1) receipt of such evidence and (2) the car's then current mileage.
IMPERIAL DIVISION
CHRYSLER
MOTORS CORPORATION

ESTABLISH IDENTITY IN YOUR ADS

of sunglasses in the world. Foster Grant ought to be concerned about its relative anonymity, ought to be boldly seeking a place in the sun (of consumer consciousness). But what's the agency for Foster Grant doing about its corporate identity? In the provocative campaign recently initiated, it has the optical firm opting not for identity but—and here we quote from an approving Madison Avenue critic—for "mystery and romance."

Each of the full-page ads we've seen features a layout of candid photographs of some famous celebrity, readily identifiable despite the traditional "incognito" effect of being decked out in sunglasses. One ad caught the fancy of a respected editor of *Advertising Age*, who brought the whole matter to our attention in his "Creative Man's Corner" column recently. The ad shows actress Carroll Baker in six assorted, pouting-to-Pepsodent-smile poses. Each shot carries a caption that makes no mention of either Foster Grant or the glasses. The headline, "Isn't that Carroll Baker behind those Foster Grants?" is immediately followed by a plug for Miss Baker's newest movie.

We don't object to the fact that the head, although none too striking typographically against the glare of all that cheesecake, is in the same typestyle and size throughout; that is, except for the name being capitalized, *Foster Grant* does not stand out in the line. But company and product are not named prominently anywhere else on the page. (A teeny-tiny copyright line at the bottom of the copy is the only exception.) The result is that Foster Grant must vie for the reader's interest, attention and *retention* with Carroll Baker. Which image do you think makes the impact? If you're the magazine skimmer, which will catch *your* eye?

According to *Ad Age*'s "Creative Man," both do. "We like the editorial style employed and congratulate the client on not insisting that the ad carry a signature or that, where used, the trade name appear as a logotype." Movie stars, the industry pro goes on, "are notorious wearers of sunglasses…" This makes the personal endorsement campaign a natural, to be sure; but it also would seem to provide all the more reason for focusing attention on the product and its manufacturer. After all, Carroll Baker typically would appear anywhere with sunglasses, we'd suppose, and unless we're told to notice *them* we'd find our attention straying to what might be called her more *un*typical features; we think Foster Grant ought to be making it a point of telling us that the point of the ad is sunglasses, and that the company paying for it is Foster Grant. Not so, says *Ad Age*. "This sort of thing should be encouraged," the columnist concludes, "and we hereby encourage it.'

Hard sell? Soft sell? We think there can be a time for hard sell and a time for soft sell, but we wouldn't spend a cent of our hard-earned money for no sell. The corporate signature on an advertisement need not literally be an autograph, nor a possibly intrusive logo. Through extensive exposure and a workmanlike job of establishing identity, one of the few really famous names on Wall Street, the Dreyfus Fund, comes across loud and clear the moment its silent lion cavorts across our television screens or appears majestically in our magazine and newspaper pages. The Dreyfus lion is one corporate signature—a roaringly successful one.

That's the real point. The controversy boiling up over whether or not an advertisement should prominently display a "John Hancock" has little to do with that other, long-raging battle over the virtues

new product (the aforementioned Vanish, a toilet-bowl cleaner, for instance) the effectiveness of a one-two punch. Drackett would sell the product even as the product was selling itself.

Look at the running start a DuPont endorsement gave to Corfam. Or take the diet food Sego, produced and endorsed by Pet Milk Company. Consumer tests proved that Sego, although a market leader in its own right, had far more favorable response when the corporate signature of the parent company was included in an ad or on the package. What's more, in Drackett's own bailiwick, consider how successful S. C. Johnson & Son has been by fully endorsing most new products with the Johnson signature. Drackett has reason to respect this competitor, because some Johnson products were positioned squarely in competition with its own. No consumer, however, was allowed to forget that each was a product of the famous maker of Johnson Wax.

One company which often forgets the flag, in our opinion, is American Airlines, a heavy spender for full-page (or nearly-full) space in the dailies. American starts with the disadvantage, in communications terms, of having a fine but generic name. "American Airlines," when scanned by someone mentally on the run, might register as the industry rather than its leading company. To add to this drawback, American uses no distinctive logotype as a signature; its "John Hancock" can't make the instantaneous and meaningful impression that Eastern, for one, does with its new corporate symbol and logotype. In a current campaign, American seems to be going out of its way to hide. The words "American Airlines" appear only once in the otherwise artful ads, and then as part of the main selling copy —in the same typestyle and size as the rest of the message. A glance at such a message leaves the average reader, we'd imagine, without a real clue as to who's doing the advertising. Worse yet, a glance at half the ad by a typical newspaper reader—the fellow on the bus or commuter train who habitually folds his paper down the middle—might not convey the impression of *aviation*. Still, American's ads are considered by many as among the most creative produced today.

What price 15%? Advertising that wins kudos for the agency, and intellectual esteem for the artists and writers who fashion it, may well make some worthy contribution to our culture. But does it add anything to the coffers of the advertiser who pays for it? This is a highly complex question; we've treated with only an aspect of it here. The point, however, would seem to be unarguable that a corporate or brand advertisement should at least advance the interests of the client among the consuming public.

Advertising visibly underwritten by an identifying signature—it needn't be obtrusive, nor unbalance the esthetic delicacy of an ad's overall design—clearly advances those interests; else, promotion itself has no justification. Such an identifying signature, if universally applied by the company as a mark in all its visual communications, demonstrably can do more than merely promote. It creates an image of substance, taste and style. It can, in short, repay the man who pays for the ad.

More than ever before, today's deluge of words and pictures makes it manifest that an advertiser insist on the most effective use of his advertising dollar. There's no time in the brief split-second a consumer may allot to an ad for the "creative man" to creatively conceal his client's identity, hoping the reader will play the game. Surveys show that *visual impact* accounts for 85% of the information the average adult acquires and retains. The advertiser must catch that fleeting eye. He's well advised to sign his "John Hancock" with a bold, clear flourish.

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